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New Publications.

HOLIDAY BOOKS FOR YOUNG AND OLD.



NEW edition of the MIDSUMMER NIGHT'S DREAM, with numerous reproductions of drawings in pen and ink and wash, and many large plates in colors after originals by a German artist, is the most important of Dutton's holiday publications. Technically considered, at least, the perfection of chromo-lithography would seem to be reached here. There is a suggestion indeed that the execution is somewhat too perfect, and that the academic Piloty influence which seems paramount has robbed the designs of the spontaneity which some less accurate draughtsman might have imparted to them. But a little stagniness, after all, is not amiss in "A Midsummer Night's Dream." The refined coloring is quite in keeping with the subject, much use being made of pearly grays and creamy whites, brighter hues of pink and green and violet being introduced sparingly but tastefully. The artist has dwelt, by preference, on the fairy spectacle, and leads his crowds of elves through thickets of hawthorn and banks of fox-glove and wild roses; but in his smaller drawings he shows much appreciation of the comic element of the play, and his pictures of Master Bottom and his assistants are full of humor. A portrait of Queen Titania, which that royal lady would, probably, be slow to disown, is inserted in the heavy bevelled cover in cream and gold. The printing of the text leaves nothing to be desired.

THE COURTSHIP OF MILES STANDISH, with illustrations by J. D. Smillie, F. T. Merrill, J. E. Baker, F. H. Shapleigh, Justin Winsor, George H. Boughton and others, and tailpieces and ornamental vignettes by S. L. Smith and Charles Copeland, is the holiday book of Houghton, Mifflin & Co. for the present season. Of the larger illustrations, some, of full size of the page and separately printed, are reproduced—from pictures in oil apparently—by autotype process, which contrasts somewhat harshly with the delicate work from the burin of Kingsley, Davis and others. We would suggest to the proprietors of the process that improvement is necessary in the matters of avoiding muddiness of tone and of keeping distinctions of values which we cannot but believe were to be found in the original drawings. The best of these reproductions are from Mr. Merrill's drawings of Priscilla and of John Alden holding the skein. Of the other illustrations, the graceful little vignettes that fill the blanks are not among the least attractive. Among the subjects of these are the old "Standish House at Buxbury," "The Brook," the broken bow and Indian head-dress on page 58, and the half-title. Mr. Shapleigh's sea-shore study on page 30 has been wonderfully well rendered by the engraver. Mr. Boughton's drawing of Priscilla at the door in the snow is also worthy of especial praise, and generally speaking, with the exception of the autotypes, the book is up to the high standard which this firm has set for itself. It would be possible to omit half of the autotype illustrations of this sumptuous work and still leave it generously illustrated.

FAMILIAR SELECTIONS FROM THE RHYMES OF MOTHER GOOSE is the title of one of the prettiest and most entertaining of holiday books for children that we remember having seen. It has new pictures by Chester Loomis, and is published by E. P. Dutton & Co. The pictures are so clever that we wish we could afford space to describe them all, but we must content ourselves with signifying our appreciation of Mother Goose's make-up for the lecture platform, our admiration of Mistress Mary and her garden, our delight with the King in his counting-house, in slippers and braces, and our sympathy with the pretty maid who

"One misty, moisty morning,
When cloudy was the weather,
—Met an old man clothed in leather."

Mr. Loomis's pictures are all in flat tints, and are suggestive rather of Boutet de Monvel than of Kate Greenaway, but imitate neither. Both as to color and drawing they may be spoken of as veritable works of art in their way. A selection might easily be made from them which, enlarged, would give an excellent frieze for a nursery, or might be copied, of the same size, on a set of tiles for a bedroom or living room mantel.

WHEN ALL IS YOUNG, another of E. P. Dutton & Co.'s publications for the nursery, is a book of rhymes by Robert Ellice Mack about children and their pets, and is illustrated with many colored plates after drawings by Harriet M. Bennett. The full-page illustrations in many colors are very bright and effective. The frontispiece, "Pussy's Babies," would make a capital copy for a young water-colorist to imitate, and "A Good Place to Hide," showing a little girl in a cucumber frame, and "The Three Fishers," boy, girl and dog, are almost equally good; "Billy and Jacky," two rabbits in a little girl's arms, quite so. There are many smaller illustrations in the text, printed in two tints—brown and blue—from which much may be learned about the management of these two colors.

OLD FATHER SANTA CLAUS is by the same author and published by the same firm, but the pictures, similar in manner to those noticed above, are by Lizzie Mack, and, if anything, prettier. "The Good Ship Clothes-Basket" is immense, and so are the rhymes that celebrate her voyage. Nothing could well be sunnier than "An Invitation," unless it be William Allingham's poem, which it illustrates.

THERE WAS ONCE, Mrs. Oscar Wilde's collection of fairy stories, is published by the same firm. The pictures here are by John Lawson, and they illustrate new versions of "Little Red Riding Hood," "Puss in Boots," "Little Bo-Peep,"

"Cinderella," "Old Mother Hubbard," "Jack the Giant-Killer," "The Three Bears," and "The Babes in the Wood."

SNAP-DRAGONS, a Tale of Christmas Eve, and Old Father Christmas, by Juliana Horatia Ewing, with illustrations by Gordon Browne, is published by the Society for Promoting Christian Knowledge of London, and bears the New York imprint of E. & J. B. Young & Co. The members of the Skratdj family, to which the much lamented author introduces us, are always quarrelling to such an extent that their dog is infected by the snapping mania and "yaps" at every vehicle and every passer-by. All of this causes an old gentleman to tell the children that the family is going, not to the dogs, but to the snap-dragons—in other words, to Sheol. On Christmas eve, after indulgence in all the childish luxuries of the season, including snap-dragons, one of the Skratdj children has a dreadful nightmare, resulting in an almost incredible moral improvement. Like all of Mrs. Ewing's stories for children, this and the succeeding one are charmingly told, and each has an excellent moral, which is rather intimated than told directly.

LITTLE PEOPLE is the happily chosen title of a book about insects, intended to interest and instruct children. It is written by Stella Louise Hook, illustrated by the Messrs. Beard, and published by Charles Scribner's Sons. Most of the tribes of the fairyland around us—butterflies, moths and hawk-moths, katydids, crickets and grasshoppers, beetles and fireflies, ants, bees and spiders—are described in its pages, their homes and their habits made known, and the wonderful transformations through which they pass. The drawings, while very accurate, show a proper appreciation of the fact that, to a child, insects are, above all, humorous creatures. The text is conceived in the same spirit, and the book will prove a treat to children and to many grown people as well.

PRINCE VANCE, the story of a prince with his court in a box, is told by Eleanor Putnam and Arlo Bates, illustrated by Frank Myrick and published by Roberts Brothers. The prince is a regular fairy-tale prince, with a fairy godmother, a blue wizard and other dependants. The blue wizard concocts for him a magic potion whose effect was to make anybody who might drink of it very small indeed. The prince tries it on all his people in turn and shuts them up in his box, after which he has no end of fun with them. The illustrations are almost as clever as the story, and the book is beautifully printed.

THE BOOK OF CHRISTMAS, by Thomas K. Hervey, with illustrations by R. Seymour, is issued by the same publishers. It deals with the superstitions, jollities, customs, ceremonies and traditions of "the season," and the author is excellently seconded by the illustrator in showing us what maskers and mummers were like, how the boar's head was brought in, and how "boxing-day" was observed in London not so long ago. It is a seasonable book, beautifully gotten up.

A MERRY ROUND OF RHYMES, by A. J. Daryl, with pictures by Constance Hazelwood, is published by Frederick Warne & Co. Text and pictures are chromolithographed, and both are bright and amusing. It has an illuminated paper cover.

YOUNG AMERICA'S NURSERY RHYMES, published by the same firm, opens with a very pretty picture of Cock Robin and Jenny Wren, neither of which birds happens to be American. Nor, indeed, is there anything American about any of the other pretty pictures, while the rhymes are such well-known old favorites as "Jack and Jill" and "goosey, goosey, gander."

LITTLE MISS WEEZY'S BROTHER, by Penn Shirley, tells us about the troubles of Master Kirke Rowe with the organist, and also with a mouse in the Queen Anne Cottage. They may all be said, indeed, to have grown out of that mouse (which wasn't a mouse at all), and to make what we may term a Mouse's Tale. Miss Weezy, whose own particular story has been written by Mr. Shirley, is now grown to be Miss Louise, but is no less entertaining than of old, and her baby brother, the hero of this story, is a decided acquisition for the Rowe family and the world in general. The book is illustrated with some clever cuts.

YOUNG FOLKS' RHYMES AND STORIES, by Theophile Schuyler, is published, as well as the preceding volume, by Lee & Shepard. It is a picture alphabet of a novel sort, with a story and a poem to each letter, well calculated to make smooth the first steps in book learning.

ROMANCE OF ANIMAL LIFE, by the Rev. J. G. Wood, issued by Thomas Whittaker in his "Home Library," is just the book for either boy or girl who is interested in animals. It is the work of a naturalist, who does not content himself with the dry bones of science, but tries to get at the life history of the animals he describes, and finds it full of romance. The volume is prettily illustrated with wood-cuts and is well printed on good paper and bound in cloth. Some of the animals treated of are swallows, ducks and locusts, and their migrations; the lion and the tiger; the apes; the elephant and the lemming; and anomalous animals like the giraffe, the kangaroo, the narwhal and the hippopotamus.

THE DRAGON OF THE NORTH, by E. J. Oswald (New York: E. & J. B. Young & Co.), is a book over which a bright boy may spend many happy winter evenings. A cleverly constructed romance, it deals with one of the most interesting episodes of modern history, that of the settlement of the Normans in Southern Italy. The story, in the manner of an old-time chronicle, is supposed to be written by Brother Laurentio of the Benedictine house of Caserta in Magna Grecia. It is full of hard fighting, clever ruses and wonderful adventures, the most exciting of which is the combat of the hero, Thorstein, with a dragon. This is not, however, the dragon which gives its title to the story. That is taken from the name of Thorstein's ship. The book is illustrated with quaint and spirited pen drawings.

IN THE DASHING DAYS OF OLD, a book of adventures, by Gordon Stables, with illustrations by M. Irwin, published by Thomas Whittaker, has for its hero a Scotch youth, who goes in search of surprising adventures, and has more than common luck in meeting with them. As a boy, he imitates Robinson Crusoe as closely as circumstances will permit, finds his man Friday in the person of a mysterious Hindoo named Poodah, and joins the naval service, where he sees a little fun and a little fighting. His further adventures bring him to the far West, among moose and Indians, and, indeed, there were few strange things to be seen on earth at the beginning of this century which Master Willie Grant did not manage to see. The illustrations are very good.

A START IN LIFE, by J. T. Trowbridge (Lee & Shepard) relates the hard times and great fun that Walden Westlake had in getting settled in the Genesee Country, when it was little more than a wilderness. Syracuse was then "Cossit's Corners" and Buffalo was a village of two thousand inhabitants, and the Erie Canal was only beginning to be talked of. Walden's adventures while lodging in the wilderness, chopping for a wager, bee-hunting, coon-hunting and bear-hunting are sufficiently interesting to keep a boy awake of nights. The illustrations by W. A. Rogers are very good, and give one a vivid idea of the rough life of the past.

THE LION OF ST. MARK, by G. A. Henty, introduces us to Venice and the Venetians in the time of the war of the Republic against the league of Hungary, Padua and Genoa. It is illustrated by Gordon Browne and published by Scribner & Welford.

RECENT FICTION.

AMOS KILBRIGHT; HIS ADSCITITIOUS EXPERIENCES, by Frank R. Stockton, offers to the public a specimen of that sort of humor which has become recognized all over the world as being truly American. We may add it is a rare specimen, a pearl of great price, for which we would willingly give quite a number of the productions of other American humorists. Mr. Kilbright is a gentleman of the last century, who is restored to life, or, as he and they term it, over-materialized by some Spiritualists. The matter-of-fact way in which he takes his wonderful experiences, and the ease with which his grandson, an old gentleman in appearance old enough to be his grandfather, accepts them, constitute the essence of the joke; but the manner in which it is worked out can be appreciated only by the reader who will put himself, for the time being, in the frame of mind of one of the conscientiously credulous people delineated in it. Several shorter stories are bound up with "Amos Kilbright," of which the best are the two negro yarns, "A Story of Seven Devils" and "Grandison's Quandary." (Charles Scribner's Sons.)

THE GUARDIANS, by the authors of "A Year in Eden" and "A Question of Identity," is a novel with a purposes and the purpose is—to amuse. Not to excite, or instruct or cause broad grins, but to amuse in a quiet, restful way, which must be grateful to the weary novel reader. We will not attempt an analysis of the plot, but will give our readers just a glimpse of Miss Shippen—who, we may as well say, is not the heroine—and leave it to him if he does not want to know more of her. One of the "guardians" of the two young ladies who are the heroines call on Miss Shippen, with whom they live, and is startled to find that his wards have gone sailing in a leaky boat with the other guardian. Nothing troubles Miss Shippen, however, but the flies. "I've been fightin' 'em high and low," she says, "the best way I could, and to-day when they all went off so early, says I, 'I'll try pitch darkness and see how that'll work!' Oh, I hate 'em like sin!" Miss Hannah seats herself on one of the blue and gold damask parlor chairs, and the judge asks her, after other questions, if Mr. Wallis, the other guardian, was not the object of an early attachment of the mother of the girls. "Early an' late, I guess, an' all along," answers Miss Shippen, and she hints that, in her opinion, it was all right, for "love is the fulfillin' the law." (Houghton, Mifflin & Co.)

A MERE CHILD, by L. R. Walford (Henry Holt & Co.), is the story of a certain Miss Jerry—short for Geraldine—who makes her bow to the reader attired in an ancient yellow oil-skin fishing-coat. She is a Campbell; but, as they are almost all Campbells in the story, she calls herself "Jerry Inchmarew" from the name of her dwelling. From this it may be seen that she is an ingénué of the Princess of Thule order, and like that unsophisticated maiden, falls in love with a Londoner and engages herself to marry him.

IN HOT HASTE, by M. E. Hullah, is issued by the same publishers in their Leisure Moment Series. It is a tale of modern German life in the shadow of the Castle of Rothenfels and at the time of the Franco-Prussian War. It is also a story of matrimonial misadventure of the good, old-fashioned sort, and with a moral which is not immoral.

FROM THE BEATEN PATH, by Edward R. Roe (Chicago: Laird & Lee) begins with a child sick of "cholera infantum," and ends with the penitence and return to virtue of a poor "victim of temptation." Some details are given of the "magnetic-healing" business, and we are made to assist, as the French say, at the robbery of a graveyard. There is little that is pleasant in the book, and its pictures of vice are not strong enough to be of absorbing interest.

THE PAGANS, by Mr. Arlo Bates, is doubly disappointing. (Boston: Ticknor & Co.) A certain smartness and brightness of phrase in the opening pages leads us to expect a lot of piquant things about this club of young artists who give its title to the book, but they turn out to be an ordinary set of silly and

insipid young men, all of whom affect originality, while they are as much alike as a flock of geese. Two or three of the characters, of a stronger build than the rest, Helen Greyson and her teacher, Herman, especially, win the reader's sympathy, and lead him to wish that the novelist had invented a situation which would call out and develop their strength. But this he neglects to do. After tantalizing us with an Italian model who follows Herman to Boston, he drops her and makes a weak attempt to get the reader interested in the fate of one of the silliest of the "Pagans," a young artist of pessimistic proclivities. Some bits of description are very good, notably that of Herman's studio.

AUTREFOIS: TALES OF OLD NEW ORLEANS, by James A. Harrison (Cassell), gives us, from another point of view, glimpses of that pleasant, bright and careless life of Old New Orleans which Mr. Cable was one of the first to make us acquainted with. The present author is more "en rapport" with his subject. He has no prejudices, no theories, and contents himself with making agreeable pictures of the materials at his hand. The tales are numerous, and, in consequence, short; but each is finished as a short story should be; there is no sense of rudeness or incompleteness. One of the best is that of 'Sieu Cayetane and the foundling Aristide, whom he mistook for a tree-frog or a dish of Jombaleych become vocal in his inwards. Very good also is "Old Manzel" and her nephew Porphyrio, with his pink palms, "the only part of a Creole that is pink;" and "Aunt Annette," with its account of the doings of the club at Col Alto. Some of the tales wander far enough—too far we should say—from New Orleans. There is the fantastic Hindoo story of "The Hall of Tiger-skins," the weird "Story of an Urn," and "Izzet and Esmé," which begins in Stamboul, but happily brings the reader back to more wonderful and pleasant New Orleans.

COLORED STUDIES FOR ART STUDENTS.

ONE of the most urgent needs of amateurs and home decorators is a good supply of models for copying. As tastes are so diverse, it is not easy to meet this demand. Raphael Tuck & Sons, of London and New York, however, publish such an extensive series of designs for every variety of decorative work, as well as many pictures of landscape and figures, suitable for school use or for framing, and also for panel decorations, that almost every requirement is met. The appended notices of the publications of this firm will show just of what each series consists, and may help our readers in making out their orders. We will say here, that these publications are, in general, marked by an intelligent choice of subject, and clever and careful treatment on the part of the artist, and by a due attention to exact reproduction on the part of the publishers. We cannot, however, say so much for them all.

Monochrome Studies of Birds after Hector Giacomelli.—These are the long-tailed titmouse, the bearded titmouse, the linnet and a pair of bulfinches, on the first plate; several groups of parquets on the second, canaries on the third, kingfishers, black redstart and linnets on the fourth. The drawings are all lithographed in facsimile of India-ink wash and gouache, and are printed on grained paper. They are beautiful and accurate representations of the birds named, shown in life-like positions and attitudes. In several of the drawings a telling use has been made of Chinese white. The technique is bold and precise, and admirably adapted to be copied by students.

Four Figure Studies, by A. Saunders, are of fashionably dressed ladies, and include "Her First Season," "Prayer," "The Bridesmaid," and "Presented at Court." They are half-lengths, in light tones of blue, yellow and pink, and are about half life-size.

Floral Studies, by Bertha Maguire, come in two parts, with twelve beautifully colored drawings in each. The flowers are Japanese Anemones, Fuchsias, Malmaison Roses, Gloire de Dijon Roses, Sunflowers, Speckled Lilies, Catleya Mendelii, Odonoglossum (pink and white), Iris, China Asters, Guelder Rose, and Apple Blossom. The selection, it will be seen, has been very well made. The treatment is excellent and the grouping very picturesque.

Four Vignettes of the Seasons, by Albert Bowers, are large plates in monochrome, including "Spring," a pleasant landscape, with a stream and rustic bridge in the foreground; "Summer," a pond by a meadow with trees in full foliage; "Autumn," showing the edge of a wood with trees partly denuded of their leaves, and "Winter," a farm-yard under snow with sheep, and, in the distance, the spire of a village church.

Four Studies of Birds, by Lilian Abrahams, show half life-size figures of a purple stork standing among water-lilies and king-cups; a jabiru (an African wading-bird with white plumage), with spotted lilies; a pair of Indian fairy bluebirds perched on a branch of acacia, and a trio of bulfinches on a spray of hawthorn. These are of the proper size and shape for panel decorations, and the subjects are well chosen to be copied for that purpose. They are in colors boldly and harmoniously used.

Four Studies of Lake and Forest, painted by E. F. Du Val, are oblong in shape and in full color. The first, called "Midst Trees and Rushes," shows some old houses by a river brink, surrounded by tall trees. In the distance, the river makes a curve, and the opposite shore, high and wooded, is massed in shadow. A very picturesque subject broadly treated. The second plate is "A Wooded Solitude," with a broad river flowing through it. The trees are beginning to take on autumnal tints, and there are swans floating in the river. The third is "A Quiet Nook" farther up the same river, and the fourth, "The Swan's Retreat," still another river view, with quiet grassy banks and well-grown trees.

Six Studies of Bird-Groupings, by Henry Bright, show all in a row on long perches, many of our greatest favorites among song-birds. There are bulfinches and goldfinches, linnets and

robins, canaries and bluebirds, and several others, all highly colored and very attractive.

Six Monochrome Landscape Studies, by Albert Bowers. There are "A Summer Afternoon," an old house with picturesque chimneys, by a brook, with cattle in it; "Arundel," showing the castle at moonrise; "An Old Water-Mill," with shingled roof, and a boy seated on the bank of the mill-dam; "A Quiet Evening" by a pond, with an old farm-house on the opposite bank; "The Brook Mead," with sheep grazing, and "Under the Beeches" on a country road.

Treatment of Designs.

MOONLIGHT MARINE. BY A. ROSIER.

AN excellent effect may be obtained by enlarging this for an easel picture, or it may be reduced to any desired size for the decoration of a small article, such as a box-cover, or a portfolio, or a blotter. It may be painted on canvas, millboard, or a wooden panel, or on china, glass or on textile fabrics. Begin by drawing the line of the horizon, following this with a sketchy effect of the outlines of the principal clouds. Indicate also the position of the boats and figures in the foreground. Use a stick of charcoal sharpened to a point for drawing in these outlines, and be careful to place everything in correct proportion. The colors to be used for the upper part of the sky are a little ivory black, permanent blue or cobalt, madder lake and yellow ochre, adding burnt Sienna where the dark clouds about the moon are especially dark and warm in color. For the moon use light cadmium and silver white, adding a little ivory black in the shaded part. Where the sky becomes lighter toward the horizon, and meets the water, use madder lake, white, yellow ochre and a little ivory black. For the water use permanent blue, white, a little cadmium and raw umber; in the deeper touches add burnt Sienna and a little ivory black. The boats and men are almost in monochrome, with the exception of the touches of light occasionally seen. Paint them with bone brown, adding white, yellow ochre and burnt Sienna in the lighter parts, and in the deeper accents of shadow use ivory black and burnt Sienna. In painting the highest lights on water and men, use a small, flat-pointed sable brush, about No. 7. Where the moonlight is seen at the horizon, a very narrow flat bristle brush will be the best to use.

WATER-LILIES, BY FREDERICK DIELMAN.

THIS charming design may be painted on a wooden panel or on canvas, silk, or other light material. If copied exactly on canvas, the student will learn much from this simple and harmonious study. The following directions are given especially for oil painting, but with a little modification they may be applied by the clever amateur to other mediums, such as water-color, pastel, or tapestry:

After sketching in the lines of the table, vase, and general outlines of the water-lilies, begin by painting the background, using raw umber, yellow ochre, a little burnt Sienna, and a very little ivory black. For the table, use bone brown (or Vandyck brown) with white, yellow ochre, a little permanent blue; adding in the shadows burnt Sienna, and a little ivory black. Carefully notice the forms of the shadows and the darker touches where the bottom of the vase meets the table. In painting the vase, use for the local tone the same colors as those given for the background. Where the light touches of pale green-gray are seen, use white and a little yellow ochre, qualified by a very little ivory black, adding in the deeper touches a small quantity of burnt Sienna. The green bud and leaves seen through the glass and water should be painted while the local tone is still wet. For these use light cadmium, white, a little Antwerp blue, vermilion and ivory black. For the stems, use raw umber, light red and ivory black; adding yellow ochre and a little white in the high lights.

The white lilies are painted at first with a general tone of light, delicate gray, the high lights and deeper accents being added afterward. For the local tone of light gray, use white, yellow ochre, a little permanent blue, madder lake, and a very little ivory black. Paint the high lights with silver white qualified with the least touch of yellow ochre and ivory black. A touch, occasionally, of the pure white may be put on with a small pointed brush. For the yellow centres, use light cadmium and white shaded with raw umber and light red. In the shadows of the white lilies use the same colors given for the local tone, but in different proportions: less white and more madder lake, with raw umber.

The brushes needed are flat bristles; from one quarter to one inch wide, with two or three flat-pointed sables for fine lines and careful touches in finishing.

STUDY OF DAHLIAS IN OIL COLORS.

A SUITABLE background for this graceful study will be a tone of medium gray, rather cool in quality. The lower part is darker than the upper part of the panel, and an agreeable effect is obtained by suggesting shadows on the background, as if thrown by the flowers and stems.

The dahlias are warm and brilliant in color, the upper single ones being light yellowish red (or flame color), and the lower ones a rich deep crimson or maroon. Both have yellow centres, and the green leaves are of a medium shade of warm green, the young leaves being very light and yellow in quality.

Use for the background, white, a little ivory black, permanent blue, yellow ochre and light red, adding madder lake in the deeper shadows, with less white and yellow ochre. Paint the flame-colored dahlias with light red, white, madder lake and yellow ochre, qualified with a very little ivory black. In the deeper tones add burnt Sienna, using, of course, less of the lighter colors. For the yellow centres of the dahlias, use light cadmium,

white and a very little ivory black—just enough to prevent crudeness in the high lights. In the shadows add raw umber and burnt Sienna. The deep maroon-colored dahlias are painted with madder lake, ivory black and light red for the local tone. In the shadows substitute burnt Sienna for light red, and add a little more black.

Paint the green leaves with Antwerp blue, white, light-cadmium, ivory black and vermilion, adding burnt Sienna and raw umber for the shadows. The stems are a lighter green than the leaves; more white and cadmium, with very little blue, are used for these. The buds are also of a lighter tone of green, with small streaks of red shining between; these are painted with the colors given above.

This design would be very pretty painted on ground glass for a fire-screen; or it may be effectively placed on a panel of clear plate-glass, without a background. In both cases oil colors are used slightly mixed with turpentine.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

WATER-COLOR PAINTING.

SIR: As a constant reader, and one who has profited much by the instruction given in The Art Amateur, I was especially interested in reading L. S. Kellogg's instruction in the "dry process" of water coloring (this sounds rather paradoxical!) During my experience I have always used that process unless I wished to get a broad, soft effect rapidly. Then it is better to keep the paper moistened ahead of your work; but for flowers or small, definite objects the dry paper is best. I have also discovered that by using a soft, clean rag instead of blotting-paper, harsh edges can be softened while moist, and tints blended. I teach in this manner, and my water-color pupils succeed rapidly, and their work is effective.

JEAN KIRK, Bridgeton.

SUBSCRIBER, Germantown, Pa.—To mount the paper on the usual drawing-board the proceeding is as follows: A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is insured. The board should be placed horizontally while the paper dries, during which time it should be occasionally looked at; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape. Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially toward the edges. Practice this on small sheets until you acquire the facility necessary for stretching larger ones.

Another way to stretch the paper is by means of a drawing-board with a shifting panel, which consists of a frame, into which the drawing-board fits rather loosely. [You can buy this board at F. Weber & Co.'s.] The paper is to be well wetted by passing a sponge over the back, and allowing it to soak for a few minutes. It is next placed over the board, which is then pressed into its place, and is secured by means of "rabbets" or ledges, which work in grooves in the inner edges of the frame. The edges of the paper, which have been folded round the board, are thus caught between it and the frame, and the surface when dry will be perfectly flat, and will become so after each wash of color.

TRANSFERRING TO A NEW CANVAS.

H., Brooklyn.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then, he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

PAINTED BEDROOM DRAPERIES.

SIR: In thankfulness for the many benefits I have received from the perusal of your instructive pages, and as a slight return, I want to tell you, for the benefit of others, and, through you, Mrs. Wheeler, of my work last year on her own line of thought—unconsciously so though it was—as expressed in her conversations with "M. G. H."

Let me quote from the articles in The Art Amateur of May, June and July, which have given me courage to speak of my own efforts: "As a people we are impatient of slow methods—I had almost said incapable. We make haste to arrive at ends. . . . We do not appreciate the value of brains, time and labor, except they are associated with materials. As the principal cost is in the brains and labor, they do not care to pay for the application of these to cheap stuffs. This is a great pity, for in our own time there are so many artistic and at the same time cheap fabrics that